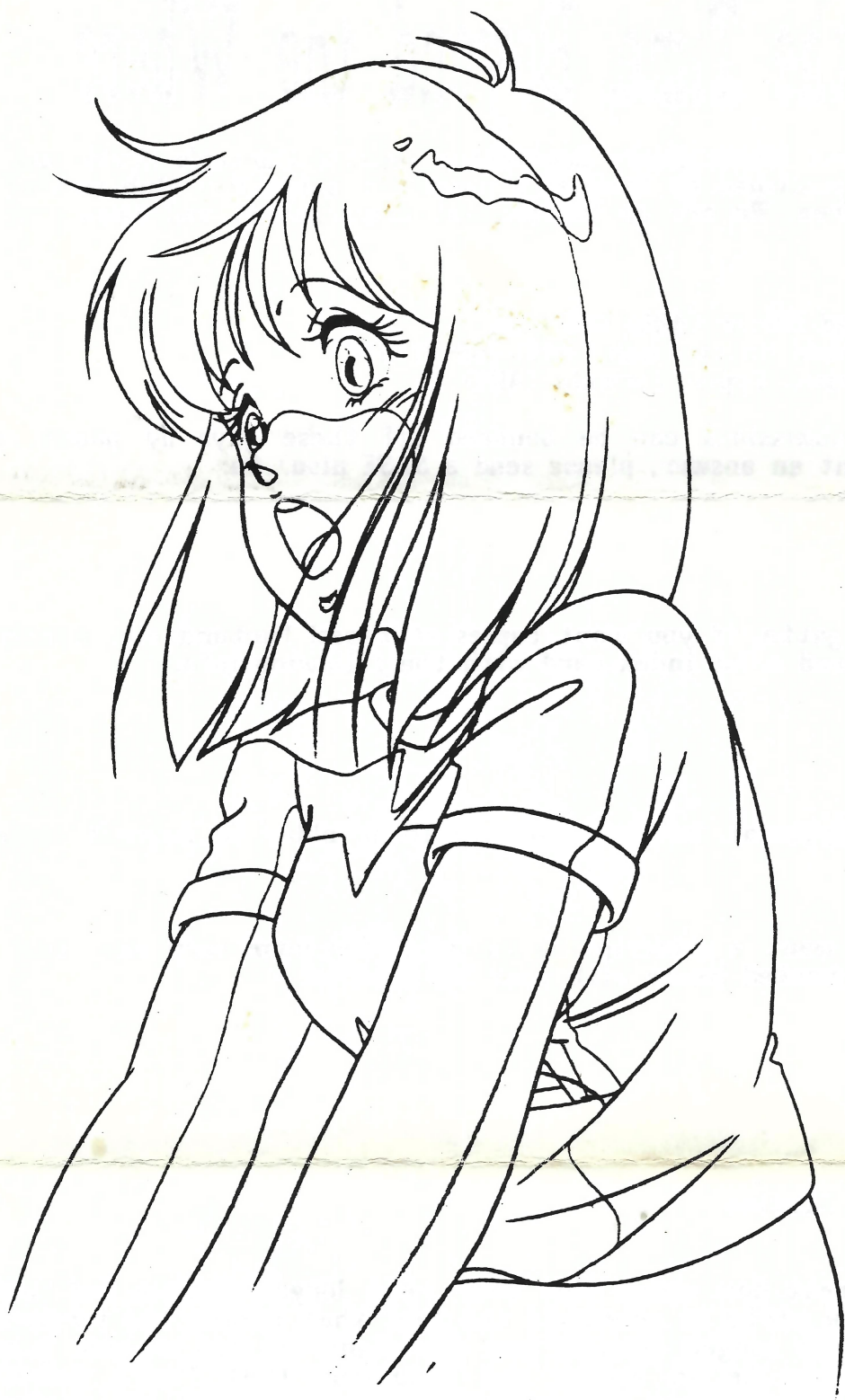




IMAGE

Entertainment for Parime

Issue 20

November 1988

In This Issue:

Eight Solid Pages
of bellyachin' from
your fave anime fan
writers! (Barf Bags
not included)

Oh. No! Image is late again!

Beyond the Time, Beyond the Where

Welcome to Image, the best little sleazy newsletter west of Carter's Creek and east of the Brazos. Image is published by Panime, a nonprofit anime fan club serving the Bryan/College Station area. We are an independent organization and damn proud of it.

Stuff and Cast:

Paul Ryan- Super Deformed Editor (409) 696-0224

Jorge Frank- Super Deformed Hatchetman (409) 260-9743

Patty Ewing- Super Deformed Typist Formula (409)

...any suggestions and submissions can be bounced off these guys by phone or by mailing stuff (if you want an answer, please send a SASE also) to:

Jorge Frank
Box 1538
College Station TX 77841

Wanna join Panime? You gotta, if you want copies of tapes! Fortunately, membership to Panime is free. Just send a 3x5 index card with the following info:

Name

Address

City, State, ZIP

Phone (OPTIONAL)

Age & legal signature (Optional, but you must be 18 or older to request copies of "adult anime")

Favorite shows

And we're sure you also want a subscription to Image for your very own, too! Just send \$6.50 for six action-packed issues with your 3x5 card to:

Jorge Frank
Box 1538
College Station TX 77841

TIME & WHERE:

November 19, 1988

143B Meadowland, College Station

WHAT:

We aren't showing any great new videos this time- read Jorge's article and find out why- but we ARE having a party to celebrate the fact that Panime has survived for two years, about 23 months longer than it had any right to, and we are going to attempt the impossible: to be so wacky and obnoxious that Paul's downstairs neighbors can actually hear us over their own usual revelry and get ticked off enough to try to ride us out of town on the Southern Pacific, at which point we all pile into Alex's car and go to Austin or Houston or Dallas and get REALLY wacky.

Well, maybe not THAT wacky.

Anyway, we start at 7:30 and end when the last one falls.

Copyright (C) 1988 Unterware Productions (a non-profit, pro-debt organization). All rights reserved by original authors and writers. Permission granted to copy this newsletter for non-profit fan distribution (provided it is copied in its entirety) and to reprint individual articles from this newsletter in other publications (provided proper credit is given to the original author(s) and to Image). All characters and shows mentioned or depicted herein are copyright and trademark of their respective studios. Any infringement upon their original copyrights and trademarks is unintentional.



Well, Uh... Mk II by Paul Ryan

So you didn't think you'd see another issue of Image for at least another three months? Wrong! As the new editor, I thought it was necessary that we get ourselves back on track. As a result, you'll be getting this issue fairly close to the arrival of your last issue. We do, however, need to explain the circumstances that are surrounding Panime at this time....

Because Panime is run by college students, club affairs often take a backseat to school work. Poor Jorge has been literally swamped with work, so it was unrealistic to think that the club would go on under those circumstances. Therefore, I have taken over the duties as the new editor. That did mean, however, another complete transfer of power which set us back further than we already were. For the time being, though, Panime is back!

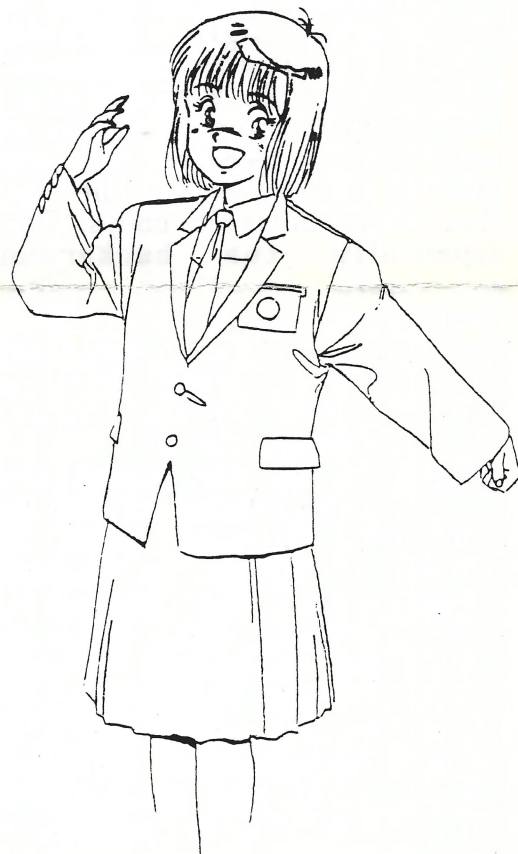
We had hoped that our last subscription rate increase would be enough to let us print a five sheet issue monthly. Of course, we were wrong. As it turns out, we lost money on the last issue. BUT, that does not mean that we are going to raise the rates again. Instead, we will be alternating between a five sheet and a four sheet issue. Also, art and article submissions are desperately needed. If you have a talent, for God's sake, DON'T BE SHY!!! But enough about that stuff, let's get into a little news....

Aim for the top! *Gunbuster* has just made its OAV premiere in Japan. The character designs were created by renowned artist Haruhiko Mikimoto (Macross, Orguss). Sadly, he too has been lured by the quick-buck, Super Dimensional Bimbo scene. *Gunbuster* is, evidently, volume one of several *Aim for the top!* videos. The story seems to be a futuristic, battle robot-sport scenario that features an almost entirely female cast (you can see Minmay in almost all of them).... *Mobile Suit Gundam* isn't over yet! *Gundam Sentinel* (no relation to *Robotech*) is a new series of OAV's produced by Bandai to promote their new line of plastic kits of the same

name. It looks like they may only last ten minutes each, and will concentrate exclusively on the mecha, itself. The first episode will be "Zeta Plus", but no release date has been given.... *Patlabor* continues to "wow" the kiddies in Japan as volume five prepares for a November release. Also slated for a November release is *Gall Force 3: Stardust War*. I think (hope) this will be the last volume of *GF*....

On the manga front, *Appleseed* has just been released, and was sold out before my hand could reach the shelf!!! Also, the countdown to Viz's release of *Nausicaa* has started. This, by the way, has got all of us in College Station placing bets on how well it will be received by the American public. No matter how well it does, it will certainly do better than Eclipse's upcoming release of *Dirty Pair*. Not only have the character designs been hideously altered, but the "all new" stories are being written by Toren Smith. This makes Eclipse's *Dirty Pair* FAN FICTION at the worst possible level: the national level. Oh well, so much for "quality" manga.

I've rambled on long enough, so now you can listen to Jorge (who, incidentally, has some words we should all pay close attention to)....



The Decline and Fall of Anime

by Jorge Frank

Well, no sooner does Panime survive its second leadership crisis (and our new editor, Paul Ryan, is working out very well, thank you, and taking a grievous burden from my shoulders) than we are confronted by another crisis. A far more fundamental crisis than a mere change of leadership.

If you've been keeping up with anime the last few months, you already know what I'm talking about. The quality of the recent anime from Japan has gone down the toilet. And worse, this does not seem to be a momentary aberration from which the anime industry (and fandom) can readily recover. This decline, to me, is part of an ongoing trend.

As recently as 1984, the anime industry in Japan was dominated by weekly TV series and theatrical features. The two formats had complementary strengths and weaknesses. TV series could be produced relatively cheaply and were the ideal format for bringing long, serialized manga stories to the anime format. The long serials allowed for stories of epic proportions (i.e. *Yamato*, the *Super Dimension* series, the Yoshiyuki Tomino mecha series) and for surprisingly multidimensional characterization (*Macross*, *Maison Ikkoku*, *Touch*, even *Hokuto no Ken*). Theatrical features, on the other hand, were more expensive and were usually seen as a chance for the animators to flex their artistic chops. The artwork, especially the backgrounds, was extremely detailed, even though fluidity of motion was not nearly at the same level as Disney animation. In contrast to the long serial epics on TV, theatrical anime usually had self-contained stories.

Then, in 1985, the dread trend began. 1985 saw the release of the first OAV. The OAV (Original Anime Video) was originally benign, a welcome "third format" for the release of anime stories that did not merit the full-blown theatrical treatment, yet were too short to stand as a TV series. The OAV also stood as a medium to revive concepts that were too far-out, inventive, or just plain not commercial enough for TV or movies, and allow

these features to reach their more specialized audiences. The OAV could also present a somewhat higher level of sex and violence than was allowable in movies or TV.

But the early success of OAV's like *Fantastic Adventure of Yohko: Leda* put an end to this era of experimentation. Almost overnight, the OAV field was swamped with imitators in the Super Dimension Female sweepstakes: *Project A-ko*, *Iczer-1*, *Gall Force*, *Bubblegum Crisis*, et al. Beyond that, we have the X-rated *Cream Lemon* (not surprisingly, the single most popular tape requested from Panime), and *Pink Noise* series. Not all these shows were drivel (in particular, *Iczer-1* shows some redeeming features if you look beyond the T&A), but most were. And each of these, in turn, spawned endless sequels.

The result? Mindless plots and cardboard characterization. The cynical churning out of products to cash in on the new trend. In fact, except for the sex and violence, Japanese OAV's were beginning to look just like the Saturday Morning kiddie fare shoveled out by the likes of Hanna-Barbera and Filmation. To quote Kouichi Tsukihashi, "Cute sells. Tits sell." So we have thousands of male anime fans over here drooling over this girly anime and cheerfully admitting that all they care about is T&A and people getting blown to bits. Folks, I have used the word "zugg" many times without defining it. These people are zuggs. To be fair to both sexes, I must point out that 86% of Japanese *Saint Seiya* fans are female and that their interest in the show rarely goes deeper than the cuteness of the male leads.

Of course, all this would be OK if the other two media of anime had held up. But theatrical animation has become too expensive, and the audience too small, to justify many big theatrical features except those featuring established works like *Lupin III*, *Maison Ikkoku*, *Urusei Yatsura*, and *Gundam*, all of which showed up in theaters this year. The last time anyone tried something original in theatrical anime, the result was *Wings of Honneamise*, which was greeted by mass indifference on both sides of the ocean.

Meanwhile, over on the TV side, the sponsors were beginning to dry up. No one was willing to risk large amounts of money on a show that wasn't already



Guest Commentary By Robert W. Gibson

(Ed. note: Due to the length of this article we have printed it in smaller type to fit it all in without cutting it.)

established. And as many of the serialized shows ended their runs, little new anime came in to fill their timeslots. The shows that remain tend to cater to a younger audience than the anime of five years ago did. The few remaining shows that aren't for younger kids tend to be—let's be honest here—overrated by the fans, both in Japan and over here. Perusing the Japanese TV schedule, I have come to the conclusion that *City Hunter* and *Saint Seiya* are the best anime—in fact, the only decent anime—left on Japanese TV. With all due respect to the fans of both shows, I find it extremely disturbing that these two shows, which would have been considered merely fairly good had they aired three years ago, (against the likes of *Hokuto no Ken*, *Cat's Eye*, *Urusei Yatsura*, *Dr. Slump*, *Dirty Pair*, *Touch*, *Lupin III*, and *Zeta Gundam*) are now being idolized.

And thousands of anime fans on both sides of the ocean were left staring at their screens and wondering, Why?

The pattern bears a strange resemblance to the history of rock-and-roll music. An early period of brash enthusiasm. Presley. Berry. Holly. *Astro Boy*. A Golden Age when the form became Art. The Beatles. Dylan. The Who. *Macross*. A slow decline into commercial superficiality. The Bee Gees. The Osmonds. The Carpenters. *Borgman*. Will anime fans be forced to continue on the memory of the great shows of the past? Will the period 1977-1987 become the Golden Age of Anime, never to be repeated? A few upcoming projects inspire hope, like the anime adaptation of Rumiko Takahashi's *Ranma 1/2*, which may well become bigger than *Urusei Yatsura*, but they are only individual beacons on a sea of dross.

After years of turning out fine work, the Japanese are finally falling victim to Sturgeon's Law. Maybe ninety percent of everything IS crap, after all.

When I first became active in anime fandom in early 1985, the fandom for Japanese animation was pretty much confined to local groups: each centered around one or two people in each area who controlled the videotapes and, just as importantly, the translations and the ability to translate and make more sense out of something many of us loved without really understanding. There were no well-organized fan clubs to rectify the situation and those clubs which did exist were not doing a terribly good job of getting Japanese animation and information about anime spread around. This situation has changed a little in the last three years; several local fan clubs have expanded across state (and country) borders, and a few of the older "national" organizations have reorganized to attempt to better disseminate the information and strengthen ties between the various local clubs and individuals, wherever they may be.

Just as importantly, the last few years have seen the publication of many, many, 'zines of various sizes and subjects of interest to us anime fans. Some of these publications are published by local fan groups for their members, others such as *ANIMAG*, *ANIME-ZINE*, and *ANIME JOURNAL* (formerly *JAPANIMATION*) have attempted to reach out to many more potential anime fans via the distribution route used by publishers of comic books and special interest magazines. All serve purposes and should be supported by the anime fans who wish to both learn more about their hobby and spread the word about it to the uninitiated because without YOUR support, the fandom will not grow beyond what it has been for the past few years.

I will explain. As far as I can tell, in my past experience as an officer and member of the (arguably) largest and most influential anime fan club (the Cartoon/Fantasy Organization), although the number of people exposed to anime has increased tremendously over the past few years, the number of people actively involved in the fandom has not increased proportionally when compared with other types of fandom. There are simply not enough people doing the things necessary to spread the word around, and the reason for this is simple and inherent to the hobby itself: The Japanese language is so bloody hard to translate, and without translations most potential fans of anime will never become more involved than casual watcher. There are only so many people who can make the programs make sense to laymen, and it is not too likely that more will suddenly pop out of thin air in the near future. With this in mind, I implore all of you reading this who can translate to do so, and MAKE THOSE TRANSLATIONS AVAILABLE TO PEOPLE!! Send them to the many available magazines who are willing to publish them. Send them to the fanzines. Read them at club meeting. Make them available for photocopying to all those who wish to understand their favorite movie or TV episode. Publish them in convention animation guides. Just make them available!!!!!!

Fans: Respect the translators and translations! The Japanese language is so abstract that many Japanese people cannot even understand what is being said. Remember that most of the people who do this do it voluntarily and all it takes is one rude comment about a possible error in translation to drive off any unsure translator from ever telling you anything ever again. It robs us ALL of future information. I realize that accurate translations are to be strived for, but make sure you are correct before you assume the translator is not.

Fan Organizations: Respect each other and try to keep the fighting and bad feelings down to a minimum. You are the first contact most potential anime fans have and we can't afford to scare any off because of petty feuds. Make your collected information available to everyone interested and give time and patience to the new people even if they only seem interested in one

or two programs. In time they will come to see that there is more to anime than ROBOTTECH. Publishers: Avoid the feeling that you are in competition with each other. There are so few of you as it is, there is no reason that you cannot share in the spread of information. I ask that the fan publishers allow their articles to be reprinted in the periodicals with larger circulations (with the writer's permission, of course) so that more people will share in the knowledge. There is no glory in "exclusive" when there is really nothing to be gained.

Everyone: Support the information sources, whoever they are, and TELL them you enjoy their work. No one makes much money from these activities and sometimes "thanks" can be the only reward for a hard job, whether it be self-publishing or translating. If you appreciate the information, let it be known. Support the legitimate adaptations of Japanese anime and manga (comics); they will lead to more. Even if you don't like the particular comic or anime or the way the adaptation is handled, remember that only if they are successful will there be more. Write to the company responsibly and give them REASONABLE and HELPFUL comments; don't buy the book or movie if you don't like it, but always remember that there is a chance things might improve and your favorite anime or manga might be brought over next. I can think of fans who absolutely hated the way STAR BLAZERS and BATTLE OF THE PLANETS were done, but came to be introduced to anime because of those programs.

Potential Fans and Newcomers: This is a wonderful medium, this world of animation. Your imagination is truly the limit of what it can offer if you wish to seek the necessary tools to understand it; you can experience anything in anime that you can in any George Lucas or Steven Spielberg movie. Furthermore, it is a wide medium, encompassing everything from sports stories to epic fantasy to family melodrama. You can be witnessing Kei and Yuri (the DIRTY PAIR) wreck buildings and vehicles in the future one hour and easily be joining Ryo Saeba (the City Hunter) as he thwarts the mobsters in current Tokyo the next hour. You can enter the world of the "bishonen" (beautiful boys) of PATALLIRO or, instead chose the gritty future of VOTOMS, where determined men fight for survival in mechanized battle armor. There are anime programs aimed at women, children, adults (and "adults", if you know what I mean), and some not targeted for any particular audience. Whatever your preference, you can certainly find SOMETHING in the medium that will enjoy.

It is my belief that the overwhelming power of anime will always keep some of us entranced, but has the potential to reach out and grab the world the same way it has enthralled the Japanese for over three decades. But more importantly, that power might one day extend to the seemingly impotent American animation industry and show those in charge that more complex stories and characters can be achieved in animation and, indeed, be accepted as being as "real" as any live-action series. I realize that the above might indeed be only a dream some of us have, but will any of you disagree that it is a good dream? If you think as we do, I urge you not to give up on anime just because you "can't understand what's going on," and reach for those Japanese/English dictionaries, English synopses, movie translations, or other reference materials and TRY to understand. Seek out those people who have the available resources and work with them to solve your problem, and SUPPORT those informative efforts which might otherwise fail because of lack of fan support because we need all the help we can get. We're all in this together and the problems we must overcome are great.

Mis-Con-Strued

Austin FanFair, September 17-18, 1988

In the coverage of Hurricane Gilbert, one story of human bravery and courage has been sadly overlooked. For, on the weekend the Storm of the Decade was to strike the coast, the intrepid staff of Image set out to brave the winds and rain and check out this little

Larry Lankford SuperShow in the home city of our dread rivals, those godless, Communistic t.u. longhorns.

Of course, as history will show, the storm missed us by the better part of five hundred miles. But hey, we didn't know that THEN, did we? I think we deserve at least a medal...

The con was in the Holiday Inn from Hell at the junction of the Colorado River and I-35. This location provides a nice view of all the female cyclists outside with their short skirts flapping in the wind... whoops, forgot about the con. This was a pretty typical Lankford Austin show (yes, all three of them), with low attendance, fairly good dealer room (with few customers) and a pathetic vidroom showing a lot of live-action and SuperMarionation the first day, then shaping up and showing anime (City Hunter, new Gundam movie, A-ko (AGAIN? AUGH!)) the second day.

High points of the con: Alex got gang-argument-raped by a bunch of C/FO San Antonio thugs on the subject of tape piracy (we are DEFINITELY going to publish an editorial on this; we are right now researching the legal aspects of the issue with people who KNOW what they are talking about- i.e. REAL copyright lawyers); cat yronwode, editor-in-chief of Eclipse, described the circumstances of Eclipse's split from Viz comics (the C/FO's article on the subject was wrong- but, to be fair, it was an outside submission, not an editorial by the C/FO staff).

But other than that, it was a pretty forgettable con. The really memorable stuff was the Austin nightlife, possibly the best in the state. Cruising Sixth Street, checking out the Gas Pipe head shop, attending the Asian Dance on the t.u. campus (MY GOD! 300 CUTE ORIENTAL GIRLS IN THE SAME PLACE!!!!)... well, I could go on (but to be kind to Alex, I won't), but there's no point. As our past con reviews have made abundantly clear, the best part of "going to a con" is not the "con", but the "going"...



Implanted Super Armor "Guyver"

by Kouichi Tsukihashi

"Guyver" is an alien life form trapped under artifacts for thousands of years. The secret organization Cronos discovers Guyver, but is unable to unlock the secrets of the Guyver unit. Cronos has been performing experiments to turn men into mutated monsters called Zoanoids. One of the early "experiments" steals the three Guyver units and flees to Japan. He is finally cornered by the Japanese division of Cronos, but has set a bomb in his bag containing the Guyver units. This bomb damages Guyver II slightly, sends Guyver I and III shooting off in unknown directions. Shogo (Sho for short) has accidentally found the Guyver I, and is forced to unify with the biological weapon. In this form, Guyver is an indestructible armor which has enough power to destroy a small nation. Agent Valkyria, of Cronos voluntarily unites with Guyver II. She requests a showdown with Guyver I, confident of victory because of her superior training and knowledge of the Guyver unit, but Guyver I emerges victorious thanks to the crack in Guyver II's control unit. Without the control unit, Valkyria is consumed by the Guyver lifeform. Still, who is Guyver III? Where will Shogo turn up next?



Panime's First Annual Anime Gran Prix

Since 1978, Animage magazine, the largest-circulation anime mag in Japan, has conducted an annual popularity contest called the Anime Gran Prix. Now, Panime's Image, the largest-circulation anime newsletter in College Station, introduces its own Gran Prix in order to find out what today's American anime fans are

thinking (wipe that sick grin off your face, zugg). The rules are very simple. Just send us a postcard, letter, fax, Telex, telegram, or carrier pigeon with your top three choices in each of the following categories:

Favorite TV Anime Show (1987)
 Favorite TV Anime Show (All Time)
 Favorite OAV (1987)
 Favorite OAV (All Time)
 Favorite Movie (1987)
 Favorite Movie (All Time)
 Favorite Female Character (1987)
 Favorite Female Character (All Time)
 Favorite Male Character (1987)
 Favorite Male Character (All Time)
 Favorite Song (TV, OAV, or Movie) (1987) (If you don't know the title, it's adequate to give the name of the show and whether the song was the opening, closing, or in-between)
 Favorite Song (TV, OAV, or Movie) (All Time)

The real Gran Prix had over 11000 votes cast; we here at Panime expect at least twice that. So get out those pens and vote! The deadline is December 31, 1988 and the results will appear in the February issue of Image.

The shows eligible under the 1987 categories are:

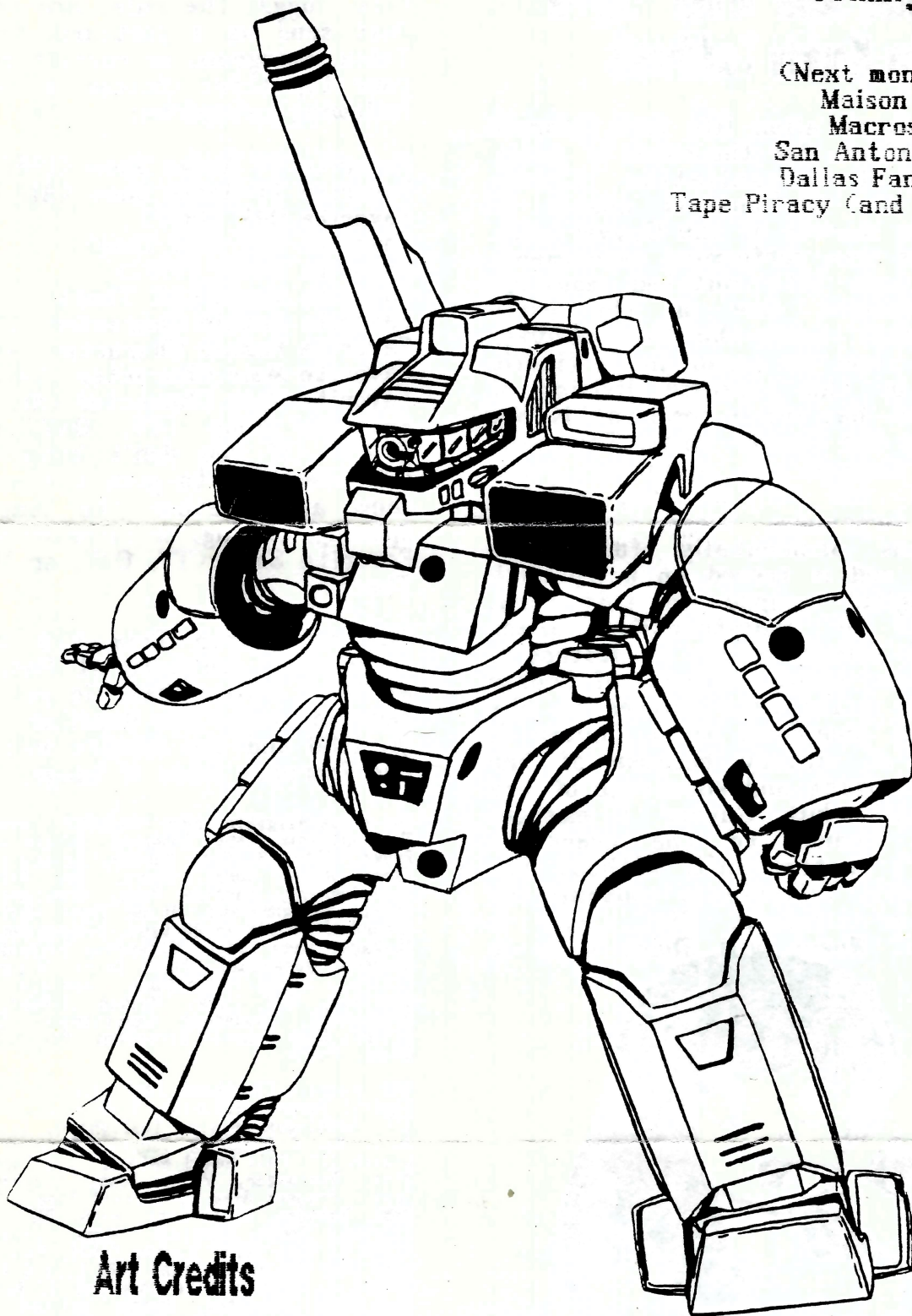
TV: Mapletown Story, Dragonar, Hokuto no Ken, Niatari Ryoko, Ultra B, City Hunter, Kinagura Orange Road, Esper Mani, Gunmi Bears, Red Photon Zillion, Transformers, Machine Robo, Midnight Anime Lemon Angel, Norakuro-kun, Anime Three Musketeers, Anime Around the World in 80 Days, Bikkuriman, Masked Ninja Akakage, Lady Lady!, Kiteretsu Daihyakuka, Ganbare! Kickers, Doteraman, Saint Seiya, Wizard of Oz, Oht Family, Bosco Adventure, Annitsu Nine, Heart Cocktail, G.I. Joe, Maison Ikkoku, Gundam ZZ, Dragonball, Spaceship Sagittarius, Ge Ge no Kitaro, High School! Kimenguni, Pro Golfer, Obake no Q-taro, Touch.

OAV: Macross Flashback 2012, Elf 17, Wildcard, Grey Digital Target, Hikarion, Body Jack, Dream Hunter Rem III, Bubblegum Crisis, Twilight Q, Iczar 1 Act III, Runic World Laughing Target, Digital Devil Story, L-Gaim III: Full Metal Soldier, 1/5 Lonely Night, God Bless Dancougar, Yojuu Toshi (Supernatural Beast City), Project A-ko 2, Circuit Angel, Space Fantasia 2001, Yotoden, Black Magic M-66, TMD Express Rolling Takeoff, Robot Carnival, Maps, Crystal Triangle, Alien X, Hino Tori-Yanato Final, Dead Heat, Puttsun Make Love Vol 1, Twilight Q 2, Lily C.A.T., Bubblegum Crisis 2, Puttsun Make Love Vol 2, Aitsuto Lullaby, Bari Bari Densetsu, Urusei Yatsura '87, Dangaio, TO-Y, The Samurai, Devilman, Sanctus, Gall Force 2, Lemon Angel #1, Radius, Legaciam, Bubblegum Crisis 3, Battle Royale High School, Puttsun Make Love Vol 3, Good Morning Althea, Junk Boy, Yotoden II, MADOX-91, New Dirty Pair #1, Hino Tori, Kantaurus Legend, Cream Lemon #16: Escalation 3, New Cream Lemon #1-3, Cream Lemon Special Dark

Movies: Wings of Honneamise! Royal Space Force, Kin no Tori, Mapletown Story, Dorasemon, Obake no Q-taro, Pro Golfer, Dirty Pair (Eden Project), Batsu A Teri, Touch 3, SOS This is Earth, Maps, TMD Express Rolling Takeoff, Saint Seiya, Dragonball, Treasure Island, Aitsuto Lullaby, Bari Bari Densetsu, An American Tail, Lupin III: Scheme of the Fura Clan. Of course, the only characters eligible for the 1987 categories are the ones that appeared in the 1987 shows.

Coming Soon:

(Next month? Hah!)
Maison Ikkoku
Macross 2012
San Antonio FanFair
Dallas Fantasy Fair
Tape Piracy (and other nonsense..)



Art Credits

cover Mai Yumekanou- Settei Special
Megazone Z3 Sketchbook
3 ? From Shonen Sunday
3 Noriko Takaya (Gunbuster)-
Newtype 9/88
4 Kenshiro- from Shonen Jump
6 Goemon- From Lupin in
Wonderland: Castle of Cagliostro
7 Lum- from Shonen Sunday
8 Powered Suit- from Daicon Anime
book